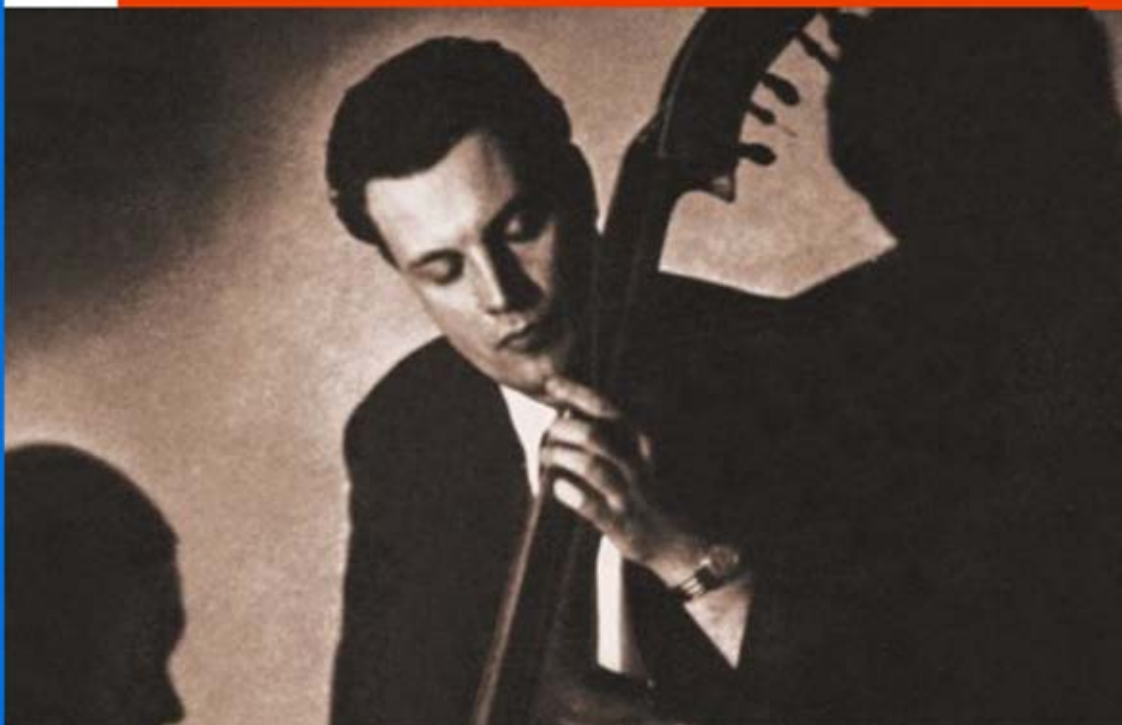
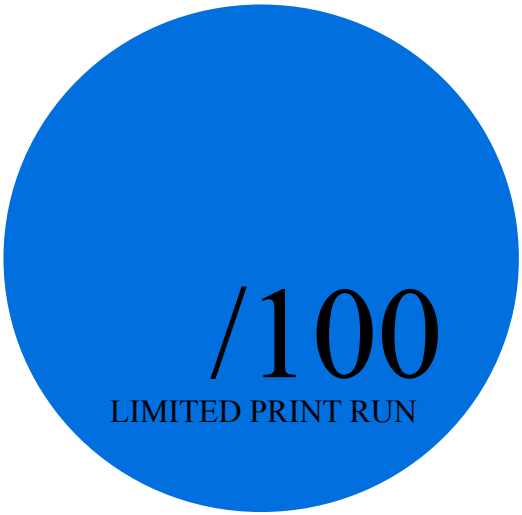
THE SHADOW KNOWS



The Shadow Knows is a music fanzine published twice each year. This is the third issue and is available both online and as a limited print run, which you are currently holding.

All content was written by James Gaunt in Australia. Special thanks is due to all of the libraries, archives, and music fans from around the world who share content online.

For more information see: www.theshadowknows.com.au



Intro.....

Welcome to our third issue. We're celebrating 30 Years of Mo' Wax Records with a series of interviews from their artists, alongside even more music from around the world too. We'll also have more online in the coming months, so don't forget to check the website.

Freddy Logan and The Three Out - The Three Out were an amazing jazz trio who released two albums in Australia during the 1960s. While pianist Mike Nock and drummer Chris Karan are well known among jazz fans, not much can be found about Freddy. So I took the oppurtunity to dig deep and compile the most extensive biography of him yet.

Oksana Linde - ???.

Luis ??? - The founder of Buh Records discusses Oksana Linde's new album and his label.

Repercussions - Nicole.

Sweatmouth - ???

Parsely Sound - ???

???? - ???

Reviews - ????.

Freddy Logan & The Three Out Trio

The Three Out were a short-lived Australian jazz trio who formed in 1960, released two albums, toured Europe, and then went their separate ways. The trio's pianist Mike Nock made a name for himself in North America, while drummer Chris Karan toured the world playing in The Dudley Moore Trio. Less is known about bass player Freddy Logan, but the following article hopes to rectify this.

Freddy Logan was born Frederick Christian Loggen on 8 April 1930 in Amsterdam, Netherlands. In his teens he became a prolific bass player, playing with bands all around the world, but his interest in the double bass first started after seeing it played at a school dance when he was 15.

"While the band was out of the hall having a smoko, I began plucking the strings of a double bass and liked the deep sound so much that I decided I wanted to learn it," he recalled in 1958.

After buying a bass of his own, Freddy played in several jazz bands and became a full-time musician in 1948, but didn't take his first bass lesson until 1953. This led to him developing an unorthodox style which later made him stand out from others.

During the mid-1950s he appeared on some recordings which were released across Europe, each under a slightly modified name. On Kenny Graham's Afro-Cubists's The Continental, released 1954 in the Netherlands, he is Freddie Logan, on The Derek Smith Trio's Jeff Kruger's Jazz At The Flamingo Vol 2, released 1955 in the UK, he was Freddy Logan, and on The Pia Beck Trio's album Meet Pia Beck No. 2, released 1955 in the Netherlands he is Fred Loggen. For the sake of clarity, he is referred to as Freddy Logan in this article.

Freddy Logan got his break when Dutch singer and pianist Pia Beck asked him to join her trio in November 1949, with Carel de Vogel on guitar as their third member. Less than twelve months later they were invited to England to become the first Dutch artists to perform on BBC television, and they spent two months there before returning to the Netherlands for some local engagements.

While in Holland, Freddy met Australian actress and model Lucille Power. Originally from Bellevue, New South Wales, Lucille left Australia in 1951 and sang with Freddy's band when he toured West Germany, telling The Australian Women's Weekly it was the only time she ever felt nervous on stage because she'd never trained as a singer. The two married in October 1953 in Amsterdam.

Freddy had left Amsterdam and moved to Germany in 1952 to lead his own band, and was joined by clarinettist Herman Schoonderwalt, trombonist Dick Bezemer, pianist Frans Elsen, and percussionist Ferdy Posthuma de Boer in 1953 when they formed a combo and played for the USAF. But after touring through Western Europe, Freddy decided to disband and settled in London. It was here that Lucille acted in her first film in 1953, The Master of Ballantrae and during their time in Engaldn she also appeared in 1954's The Belles of St. Trinian's, and 1955's As Long as They're Happy.

From December 1953 to June 1956 Freddy studied at the Guildhall School of Music in London and appeared on BBC radio and TV. During this period he recorded with Kenny Graham's Afro-Cubists, the Vic Ash Quartet, Harry Klein, the Tommy Whittle Band, and by mid-1955 he was playing across five different jazz clubs in England.

Following his studies, Freddy had a short stay in North Africa, playing for the US Air Force, before he and Lucille travelled to Australia, departing 26 June 1956 on board the S.S. Orontes from England to Sydney with their two month old son.

Originally their plan had been to make a short visit to Lucille's family and then travel on to America to pursue Lucille's acting career, but Freddy liked Australia and they settled in Sydney, with some of his extended family later joining them in 1958.

By November 1956, Freddy Logan was working as a bass teacher at Lou Campara Studio's in Sydney, and was playing in a hotel with the Pat Caplice Trio. He then formed Jazz Club II at the beginning of 1957 with drummer Don Osborne, and after Don left for Melbourne, Freddy acted as president, treasurer, and secretary, as the club attracted some 1500 members during its first six months. Freddy told Music Maker magazine he wanted to emulate jazz clubs in England and allow younger musicians to sit in with those more experienced to create a higher standard of jazz musicians in Australia.

In 1957, Freddy found himself back in the pages of Music Maker when they ran a poll for the country's best jazz players, with the winners to be given recording time in Sydney to release an LP. Announced in their July issue, the winners included several members of the Jazz Club II house band, and their four track 10" album Jazz In Australia Volume 5 was released September 1957. Freddy Logan (credited as Freddie) was among those who recorded as the Music Maker 1957 All Stars.

Leading up to the 1960s, Freddy Logan played with some other All Stars, with Dave Rutledge (tenor and alto sax, and flute), Don Burrows (clarinet), Ron Webber (drums), and Terry Wilkinson (piano), playing as part of Freddy Logan's All Stars on Freddy's radio program Jazz For Pleasure. The program was broadcast Wednesday nights between June to November 1958, with the band joined by guests such as Terri King on vocals.

1958 was also the year The Australian All Stars formed, after Graeme Benny opened his club the Sky Lounge in Sydney and needed a band. He contacted Terry Wilkinson about forming a group and The Australian All Stars were formed, featuring Dave Rutledge, Don Burrows, Ron Webber, and Terry Wilkinson, alongside Freddy Logan.

Pictured: The Australian All-Stars in a 1960 advertisement for the Sky Lounge.

The Australian All Stars recorded two albums, Jazz For Beach-Niks and Jazz For Beach-Niks Volume 2, released in 1959 and 1960. Prior to their first album's release, the band appeared on a series of radio programs on the ABC and on TV before getting their own show.

Elsewhere, Freddy Logan recorded with Johnny Ashcroft and Graeme Bell, Joe Loufer, The Don Burrows Six, and visiting US singer Russ Arno. Freddy helped put together a band for Arno, which included Australian All Stars, and regular Freddy Logan collaborators, Don Burrows, Dave Rutledge, Ron Webber, Terry Wilkinson, Cyril Bevan. They recorded the album Salute To Sinatra was released in Australia by Columbia, and Logan had another connection to Sinatra that year too, as when Frank Sinatra toured Australia, Freddy Logan was part of the pitband, alongside other members of the Australian All Stars, Terry Wilkinson and Dave Rutledge. The 14-piece group accompanied Sinatra for the last few songs in his set.

But amongst all of this success, Freddy's marriage seems to have ended within the first few years of his arrival in Australia. No one I spoke to recalled him having a wife, and in her autobiography A Whole Load of Front Australian singer Maria Venuti wrote of dating Freddy briefly during his time at the Skylounge. Their time together didn't last, and Freddy remained busy touring, recording, and sitting in around Sydney. But he would soon put all of his focus on a new band after meeting Mike Nock and Chris Karan.

Over in New Zealand, Michael Anthony Nock was born 27 September 1940 in Christchurch. His father taught him some piano when he was 11 years old, and in his teens Mike began playing piano and alto saxophone in jazz bands. After moving to Auckland, he recorded with Johnny Devlin, appearing on his 1958 EP How Would 'Ya Be, but he had greater ambitions and wanted to work in the USA. Deciding his best route there was via Australia, he stowed away on a boat, hiding in a friend's cabin, and arrived in Sydney in 1958, aged 18.

After working odd jobs as a pianist, Mike was offered a place in the house band for a club in Melbourne. He happily took the job as it would allow him to play jazz fulltime, and this is where he met drummer Chris Karan.

Chris Karan was born Chrisostomos Karanikis to Greek parents in the Melbourne suburb of Carlton on 14 October 1939. He began playing drums in 1953, and two years later had become a full-time musician. He played for Barbara Virgil in 1959, and was playing at The Embers in Melbourne's South Yarra area when he met Mike Nock.

The Embers opened at 55 Toorak Rd, with nearly 400 people attending the opening on August 3 1959. On August 20 The Embers advertised The Frank Thornton Quintette, including Frank Smith, and Chris Karan, with American musicians Willmus Revis and Carl Brown, who had arrived from San Francisco.

Mike Nock eventually joined too, but didn't stay long because on November 9 the building burnt down one night as 400 patrons ran for cover. It's a memory that is still strong with Chris Karan, as he told me.

"I tried to rush back to save my symbols and the firemen grabbed me by the neck. I said, 'I need to get my symbols', and he said, 'You're not going in there', and he pushed me over. That was pretty horrific. We lost this lovely grand piano and my drum kit and everything else. That was the end of it."

The band were paid over the summer on the condition they didn't play anywhere else, so they spent the time rehearsing. Then when The Embers reopened in February 1960 the owner wanted the band to play more commercial music, and Mike Nock wasn't interested so he returned to Sydney. Chris Karan soon followed.

In Sydney, Mike Nock was looking to play any gigs he could get and he soon caught the eye of Freddy Logan who invited him to sit in with Don Burrows at the El Rocco. Shortly after, American alto player Bob Gillett formed a band with Logan, Nock, and Karan for an engagement at the El Rocco. The group then found gigs at other venues, working two to three nights a week until Gillett left for New Zealand soon after.

Following their short-lived group with Bob Gillet, Freddy Logan wanted to form a trio with Mike Nock and Chris Karan, but Chris wasn't available as he'd signed a six-month contract with accordionist Ronnie Fabri at the Rex Hotel.

Instead, English drummer Colin Bailey sat in, and the trio rehearsed together until Chris Karan was available. With that, The Three Out were formed, and following some rehearsals with their solidified lineup they began to play the El Rocco, and the Sydney jazz scene took notice.

"Thing happened really fast in those days," Mike Nock told me. "I'm not so sure why that was. But looking at my history back then it was like, wow. So much seemed to happen in a very short period of time."

"I think we made quite a bit of a sensation with the trio," Chris Karan said. "There were people going crazy for the group. And it was a terrific group to play in. Mike's music and the way he played was really quite rewarding for me because it got me going and put me on the right track for the way I should be playing. It was just so inspiring and rewarding, and I was really grateful for that."

Pictured L-R: Mike Nock, Chris Karan, and Freddy Logan at The New Primitif (1960)

They played a mixture of standards and originals, and the popularity of the group led the El Rocco to extend their opening times to six days each week, with The Three Out playing on four. This also led to greater opportunities, and a few weeks after they had formed, The Three Out were invited to join Australian singer Diana Trask on a US tour. Unfortunately that didn't happen, but when concert promoter Lee Gordon heard them, he managed to convince the group to leave El Rocco and start playing at his strip club The New Primitif. The new location meant The Three Out earned more money, but the audience's focus wasn't on the band anymore, so they soon returned to El Rocco.

Freddy Logan acted as the bands manager and was responsible for finding them gigs and recording sessions. Chris Karan said, "He was really our business manager, and he did quite well for us because Mike and I played okay, but we certainly weren't businessmen by any means. But Freddy had the right idea and managed to make the right contacts."

As noted earlier, Freddy Logan didn't take bass lessons until some five years after he'd started playing regularly in the Netherlands, and Mike Nock told me his bass playing style really stood out. "He played the bass like someone that couldn't play the bass. I don't mean that in a negative way, but it was like he was totally self taught. He must have been, because he didn't play the bass like most bass players. I remember Freddy just kind of grabbing the bass in one hand and he was very rough and ready, but he had a great energy and he obviously had a lot of a musical ability and talent anyway."

Tony Buckley was one of the many people who went to see the Trio play at El Rocco and Freddy's playing stood out for him too, as he recently told me. "He had a very unorthodox left hand fingering technique. Definitely not classically trained. Still got good jazz results though. [His style was] sort of a grabber and ugly to bassists trained with correct legitimate left hand and finger movements."

Freddy himself noted it wasn't an easy instrument, as he told a reporter in Australia in 1958. "The double bass is one of the most difficult instruments to play because of its size, and it scares taxi-drivers for the same reason, but I'm still glad I chose it."

Pictured L-R: Jazz In Australia Volume 5 (1957), Move (1960/61), Jazz For Beach-Niks (1959)

Regardless of the way he held his bass, after only six weeks together The Three Out recorded their debut album Move on September 28th and October 14th, 1960. Move was due for release mid-November, but arrived early-March 1961 when reviews started to appear in the press.

In their review, The Sydney Morning Herald highlighted Freddy Logan and his song Freshwater. They wrote, "Logan, as a bassist, is the best we have heard here. He has worked tirelessly for modern jazz both on the stand and off it, in the organising of groups, dates, and support for his music.".

The album sold well in Australia and brough the group even more praise outside of their Sydney home. Move had many fans, but Mike Nock wasn't one of them, as he told me.

"The thing is, I could hardly play the piano, to be really honest. I mean, I had spirit and energy and all that, but I was really, really, really rough. However, having said that, the first record was the one that was by far more successful. It really ignited some kind of interest in people, and I'm not sure why. I really had no technique whatsoever and I'm just doing the best I can. But it seems that some resonated with that."

While their stint at The New Primitif club didn't last, Lee Gordon was still a fan and invited The Three Out to join a national jazz tour he was planning. The First Australian International Jazz Festival ran from October 26-29 with concerts in Adelaide, Brisbane, Melbourne, and Sydney. Alongside their own set, The Three Out trio also played as Gene McDaniels' band, while Logan and Karan supported Dakota Staton and the Coleman Hawkins Quartet.

Chris Karan also sat in with Teddy Wilson after his drummer had to go back to the US, and he recalled some of the other acts. "It was nice being with Coleman Hawkins. He didn't say a lot, but he played a lot. It was really nice of Lee Gordon to put this on because it was the very first international one that had happened in Australia. It's just a shame it wasn't filmed, that would have been terrific."

Recordings of the festival were made for later broadcast on ABC Radio, but they're no longer held in the ABC archives. Other recordings are scarce, with a short video held in the National Film and Sound Archive, and an audio recording of the Adelaide shows held by The Australian Jazz Museum.

Their tour partners praised The Three Out. Teddy Wilson called them "one of the best jazz trios I've heard", and Dakota Staton said of Freddy Logan, "Logan is exceptional. I would like to see

Pictured L-R: A newspaper advertisement for Lee Gordon's festival, and the festival booklet.

him come to America where there is great demand for players of his calibre."

Following the tour, Gene McDaniels stayed in Australia, sharing a house with Chris Karan, and he would occasionally join The Three Out at The El Rocco. Nancy Wilson also sat in with the band as singer around this time too, and as the new year arrived The Three Out set aside time to record their second album with some of their friends.

Sittin In was recorded May 2nd, 3rd and 10th 1961, and featured guests Errol Buddle, Don Burrows, Ron Falson, and Colin Jones sitting in with the trio on the album's B-side. It was released in December 1961. While he hadn't been a fan of their debut, Mike Nock did enjoy his playing on their follow up as he felt by then his style had matured. "The second album was played much better. I played much better, and I think the band was probably a better band, but it lacked the excitement, the real visceral excitement, that the first album had. Some of those things are almost unlistenable to me, but some of them are really good."

Across Australia, The Three Out were hailed as "Sydney's most popular cool jazz group" and "the best contemporary jazz group in Australia" and after visiting Melbourne for an appearance at the Mooma festival, they group left the country for a short tour of New Zealand. Arriving on 17 April 1961, they brought with them Australian singer Paula Langlands, who still recalls the tour well.

"It was only Christchurch and Auckland, with a recording session for NZ's equivalent of our ABC which was somewhat of a disaster, but there was only time to record two songs. We were all good friends. Freddy was a first call bassist in Sydney at that time, quite liked generally but yes, perhaps a little quiet. Terri King said she was in love with him and I must confess to a bit of a crush too."

At the time their was talk in the press of The Three Out touring the US, and Mike Nock was certainly still looking for his passing over there. Mike Nock had made a recording of four songs during a radio session with Rick Laird (bass) and Chris Karan, and sent them to American music magazine Down Beat as entry to their annual scholarship program. Then in June 1961, they announced Mike Nock would receive their Hall of Fame Scholarships 1961, including $200 and study at the Berklee School of Music in Boston.

With the news of Nock's scholarship, The Three Out left Australia on a three month European tour. Freddy Logan organised for the band to perform on a boat to England, and once there he began to secure the trio gigs.

"Freddie had all these connections in England," Mike Nock said. "He had these connections with a company called the Harold Davidson Agency who were quite big. He managed to get us a little tour of the continent and went straight from London to a brief little tour of Europe."

"Unfortunately, we weren't represented very well before we left [for England]," Chris Karan said. "Because we were hoping to do some work in Europe and in London with the group, but the albums weren't released in England. Nobody had heard of The Three Out so we just did a few gigs."

Freddy Logan once again stepped into the role of manager as he set about securing the band gigs and they made their London debut at Ronnie Scott's club in July, as reported by English jazz magazine Jazz News who called them "a top Australian modern jazz trio". The magazine also noted EMI in the UK were hoping to release Move later that year, but a technical hitch could delay their plans.

After Mike Nock left for Boston, Chris and Freddy joined with an American pianist to continue working as a trio. "It might have been Brian Lemon," Chris Karan said. "But it didn't last long because at that time I met up with Dudley anyway."

Freddy introduced Chris to the British musician and actor Dudley Moore when he was in need of a drummer, and after sitting in with him one night Chris played with his band for years and touring the world.

Freddy Logan remained in England as he had a British passport by now and was living in the Bayswater area for a time with Scottish trumpeter Jimmy Deuchar. He was once again busy sitting in on sessions with various artists, including BBC sessions with Tubby Hayes, Marian McPartland, Mark Murphy, Stan Tracey, and Dakota Staton. For a December 1965 session with Staton the band was billed as The Freddy Logan Quintet, and Freddy lent his name to various Trios, Quartets, Quintets, and Sextets who each performed on BBC radio during the 60s.

Australian pianist Ted Nettlebeck spent some time with Freddy and Freddy asked him to join the 1965 Dakota Staton tour, but by then Ted was on his way back to Australia. The two stayed in touch for several years, but eventually lost contact. Years later Ted recounted some of his memories of Freddy Logan to Eric Myers. "He was invariably cheerful, laughed a lot, very easygoing, easy to talk to and very kind. I never heard him put anyone down. We only ever talked about music, about which he was passionate and thought a lot."

After touring and recording with Tubby Hayes for several years, Freddy led his own quartet at London's Rhinegold Club in the early 70s, before taking a trio to The New Bogart's restaurant in 1981, and then back with a quartet at the Colony Room Restaurant starting in 1983. That year, in October 1983, Freddy married Catherine Kelly in Cambridgeshire where she had been born in 1957.

There is very little information available about Freddy's life after he remarried. He continued

playing at the Colony Room Restaurant into 1984, but then his name disappears from the press and everyone I spoke to had lost touch with him before then. He lived in Cambridgeshire with his wife until in May 2003 when he died from cancer aged 73.

By then, The Three Out albums were long out of print, and Mike Nock recalls seeing their first album Move selling for US$3,000 in Japan during the early 2000s. Both albums were remastered for vinyl and CD and reissued in 2015 German label BE! Jazz, and continue to circulate on secondhand markets, though they have yet to appear on streaming services.

Other albums featuring Freddy Logan are available, such as the two from The Australian All Stars (often under their US title Jazz For Surf-niks) or his numerous contributions with Tubby Hayes. Chris Karan and Mike Nock are also represented well by their many decades of work, with Chris on albums by Dudley Moore, Serge Gainsbourg, and The Yardbirds, while Mike can be heard on his jazz fusion group The Fourth Way, several solo albums, and the recently released Another Dance with Hamish Stuart, Julien Wilson, and Jonathan Zwartz.

Pictured L-R: Photo by Brian Foskett of Freddy Logan playing bass behind Tubby Hayes (1963)

On March 15, 2022, Oksana Linde released her debut album Aquatic and Other Worlds on Buh Records. Unlike most new releases, this wasn't something created in the past few years. Instead, her album compiled music originally created between 1983-1989, when she was in her 30s.

One of the songs had previously been published on a French compilation album SNX in 1985, but most sat in an archive of cassette tapes as Oksana stepped away from music to care for her mother. Then in 2020 the English record label Mana included one of her songs on their compilation Dream Tech, and soon she was introduced to Buh Records founder Luis Alvarado. Now 74, Oksana Linde's early recordings have been heard around the world thanks to a digital and limited vinyl release with extensive liner notes to help fill in the mystery of this intriguing album.

Earlier this year I corresponded with Oksana and Luis via e-mail about the album, and what it feels like to release an album now. At the time, Oksana wrote to me from Venezuela where she had to battle with interruptions with her internet being blocked and electricity cutting out. Born in Caracas in 1948, Oksana's parents were originally from Ukraine. Now, she is also dealing with the horror and sadness of hearing what has been happening to the country of her extended family as the war Russia started with Ukraine continues.

Pictured Opposite:

OKSANA LINDE

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Thank you for your time. I've loved listening to your album.
Thank you very much! Understand that I am very happy because of the release, but that the main concern is the present and future of Humanity and the brutal butchery in the country where my parents were born. I cannot stand wars, suffering of humans and of sentient animals. The World is no better than before. I am devastated, really. But try not to cry more. It such an horrendous butchery.

I originally studied chemistry, then worked in scientific labs and never wanted to quit. I had to leave because toxic compounds caused demyelination of parts of the brain. I lost all memory of what I studied, how my daughters were when children, many, many events. The brain damage was exacerbated with wrong medication and I had seizures, now controlled.

So, my memory is not bad only because of my age. At 33 I did not remember many things. And as I tell, all I studied at the university, obtained the MSc at the Venezuelan scientific research institute IVIC, the PhD I could not finish because was in a very bad condition. All is gone. Some notes in the web say that I left labs to dedicate to music. No. I had to leave labs and had a terrible depression.

I wanted to continue working in research until at least 70. And, why not? keep painting, drawing, making some music. The destiny or whatever, had for me other plans.

Your album features music from 1983-1989. When you created this music did you plan for it to be released?
Really, no and yes. I was happy to make music, and what I could record with the TEAC, and later with a modest computer and sequencers. I was storing in cassettes, hoping to correct some songs,

Pictured:

and simply have them saved. With time and not the best reproduction equipment, I lost material that was valuable for me. I had sounds recorded to be used, and a relatively big group of what I consider interesting songs, at least for me (to be polished), from which now I am not able to remember anything.

Somebody asked me in 1985-86, about releasing a group of songs. Circumstances did not allow that and I forgot about it.

When you created your early music like the song "Descubrimiento", how did you record it?
It was done live, overdub, two tracks, as I remember. I did not take notes, or maybe some with a personal notation I do not understand years later. When dismantling my small studio to have my disabled/invalid mother cared in my home, in clinic bed, I had a box with very important books and some notebooks where I had annotations related to the music in progress. Very elemental notations. My husband Carlos Ochoa took the wrong box to give to a person who was selling old books for income. When I realized the mistake was done, it was too late and I had kind of a shock.

As you might know, I almost did not study much. I used since a child, to play piano "by ear". I received non-formal introduction to electronic music at the Instituto de Fonología, in Caracas, with José Ignacio Lares, an excellent pianist and electronic musician. I call him the Venezuelan Emerson. Then, some tips about recording from Angel Rada, the internationally known electronic-ethnosonic musician.

First, I was thinking and meditating about what melody would be appropriate for such a song, that would to be kind of "image" of scientific research key achievements. Then, I begun to try to synthesize sounds that would be impactant. Well, that part took time. I was rehearsing with many sounds, and tried to not make mistakes. Still consider that I could have done it better. But OK... You know that with analogue equipments of this type, it was difficult to reproduce exactly a sound. I was satisfied with that one. I love the Polymoog that I have not in my hands, already 27-28 years.

This is your first album, but people knew your work already. Were you performing concerts?
I participated in the Third festival of electronic music in Caracas in 1991. Miguel Noya, an outstanding Venezuelan musician, told me to apply, that I could be accepted, and I was accepted. The sound engineer could not be in time (on time?) and it was kind of a disaster. I think that if you have finished songs is ok that people listen to what you do. But the festival had people performing live. You can add a bit of accents or not if not necessary. It happened that I didn´t know what was being heard by the public. The person that used the mixer and all equipment for his performance, forgot to put in default and the volume was extremely loud for the songs and extremely high for what I was doing trying to add emphasis to some parts. Was a really not a good experience.
I never more took part in any concert. I kept making music at home and uploading some of the songs in websites. Many years ago in MySpace, then reverbnation, soundcloud. And more recently bandcamp. Only a long song in mixcloud.

I have a pseudonim= infiniterra. Reverbnation, I don´t know why, does not include my name the last months in the songs page. Something happened and my name got erased. A glitch? I cannot solve it. Nor received help when asked. They redirect me to the troubles page but the exact problem does not appear there.

In the album notes, you mention Cher-ee-lee and Andrea Zarza Canova contacted you in 2019. How did they find you? Were you surprised?
It was a lovely surprise. I never met Cher-ee-lee in Venezuela before she emigrated.
I guess that maybe she listened to a radio program years ago (The Intercontinental , or the one Veronika Vasicska had time ago in NY or Princeton. In Australia, as I knew 20 years ago, Mariposas Acáticas was also broadcasted in a program. It was part of the SNX compilation in France"Anthology of tommorrow´s popular music", later named "entomology...").
Maybe one of my friends gave her a cassette with the song. I found years ago that one person had it on youtube. I also have it in reverbnation, in the past in MySpace. Then she gave it to Andrea, who also liked it. Cher-ee-lee included it in a program in Madrid (Música para camaleones), I think in May 2019, and in another in Belgium (Krack) in 2020. We met thanks to facebook . Andrea Zarza Canova, who works with Matthew Kent in (at?) Mana records, was trying to contact me for months. Once we were in contact, she included me in a digital edition (Dream Tech), along 6 known artists, with the song Reverie II (Ensueño II) in May 2020. We talked about a record. But it seems the pandemia or other situations did not allow that. These girls are a treasure for me.

Then Luis Alvarado contacted you about releasing your music. How does it feel to have an album out in 2022?
A great honor to have such opportunity. It is important to me and to my family.
Something that makes feel me happy, and honored. Never is too late.

I understand that the opportunity also comes because it is since a relatively short time that the oldest women who dedicated to experimental, electronic and electroacoustic music are been "discovered" or be given a place in that group.

In the Science world, the same has been taking place. Women who were very important are being recognized as such the last years. Incredible that they have been neglected as the brilliant and necessary professionals they were and are. What a world...immersed in terrible wars, slaughter, famine. The climate changes are helping to drive millions or all very soon to extinction.
I feel a terrible pain due to the extermination of people in Ukraine just now.
2022, a year that can become one of the worst nightmare years of human history.

Are you still making new music?
Yes. A bit and with many limitations. I have not any equipment working. Not even amplifier (no spare parts) and even the headphones are damaged. So I take my sounds and some free sounds from zapsplat, when i cannot obtain sounds like birds chanting, or chimes (as I had to do in "attack on Donbas", attack by the largest country in the World, by mercenaries, troops, on my country of origin, Ukraine.)

How do you make music now? Do you use Ableton Live or Pro Tools, for example?
Now, that I have not any instrument working, I have done some experiments with Audacity since 2020, employing my sounds, and some free of royalty, as I told you. But my knowledge about audacity is not enough and still I have to learn more.

You know what happens to computers. They become obsolete. The ROM memory of my computer is small and I cannot upload heavy programs. I want to work with Protools (I forgot practically all and have to learn again). I employed years ago SONAR for a while. But due to the huge space I

need for digital arts and music, I had to erase the sequencers (I have to confess that I never studied them, as we say, deeply) Soon I will be using a computer where my daughter Elisa is working in her mineralogy and petrology classes, not presencial. She teaches at the Central university UCV, in the Geochemistry dept.

As you may know, in this country we have had a brutal hyperinflation. 6 million fled due to hunger. And 95% of us are in poverty. Things are complicated and I have not be able to have the instruments fixed. With some help, we are living OK. To fix the instruments and buy , for example, even headphones, amplifier, is a luxury. So, I am working with difficulties, and that is good for the brain. but I like so much to employ keyboards...

Do you prefer making music on a computer or did you prefer using tapes and other equipment?
I prefer using tapes and other equipment. But making music on a computer can also be attractive (if you do not have options) I really am used to emply keyboards.

I've been listening to your music on reverberation. The song 'Wandering souls' is fantastic. It made me sit up and listen carefully. Thank you for sharing it.
Wow... this is a very nice surprise. It was done with audacity. I like the conception, but considered that the sounds were not clean enough and some squeaks would maybe better be erased.

Are you planning to release more from your archive, or possibly newer compositions?
Yes. If time comes and circumstances are favourable.

Oksana Linde's album Aquatic and Other Worlds is out on Buh Records. You can hear her new music on her Bandcamp and reverberation at the links below.

https://oksanalindek.bandcamp.com
https://www.reverbnation.com/infiniterra
https://buhrecords.bandcamp.com/

Pictured:

Luis Alvarado : Buh Records

Images provided.

Based in Peru, Buh Records was founded in 2004 by Luis Alvarado and has released a mixture of local music and international acts, both new and archival. Earlier this year, as Oksana Linde's album was about to be released I asked some quick questions.

Buh started almost 20 years ago and has released some amazing archival music alongside newer work. Last year there was the Andrés Vargas Pinedo compilation, and now you're releasing an anthology on Oksana Linde. Is it important for you to share old and new music together?

It's fundamental. In Latin America we have grown up thinking that all musical references were from Europe or the United States, and that this was a model, an aspiration of how one should be. Times are different now, and that cultural hegemony has to be questioned. It is also necessary to give opportunity space, and a worthy and important place to other referents, such as Andrés Vargas Pinedo, an Amazonian folklore musician, and a total genius. Or someone like Oksana Linde, whose economy of resources in producing electronic music tells us more about ourselves, she is a total pioneer.

How do you discover older artists like Oksana Linde? Are people recommending them to you, or do you find them in archives, for example?

My intuition guides me, it's like Salvador Dalí's critical paranoid method. I start to make associations that lead to other associations and finally something comes up. I try to distrust any story about the lack of artists. Every day I am researching and I have a huge list of projects and pending to do. There is a saying that when someone is not there, we say "you shone by your absence". I'm on the hunt for this shining. There are absences that are always notable. And the female participation in latinoamerica electronic music was one of those absences. Along with Oksana Linde's work will come 4 new titles from pionner female artists who have unpuplished stuff.

What did you think when you first heard Oksana Linde?
When I found out about her, I searched on youtube and found a song called “Mariposas Acuáticas”, which was the only one she published in the 80’s, in a compilation. It seemed to me a very elaborate composition, very refined and I thought that Oksana had to have composed many other things. That was how I wrote to him and it was true, he had dozens of unpublished pieces.

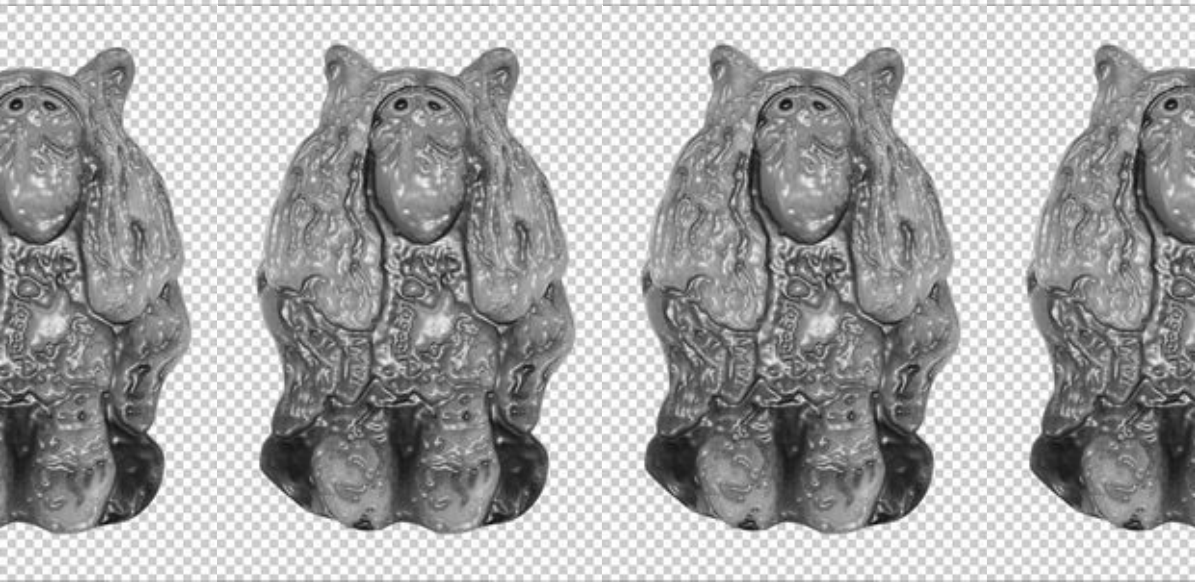
Were you surprised you are releasing her first album, and that this music was mostly unheard?
In Buh Records there are many albums like that, for example the albums by Miguel Flores or Luis David Aguilar, it’s unreleased archive material.

Oksana Linde was obviously special, first because I didn’t have artists from Venezuela in my catalogue, and second because I’m a big fan of Venezuelan electronic music from the 80s, artists like Angel Rada, Miguel Noya or Musicautomatika. And therefore Oksana’s album was something unexpected, which has been like fulfilling a dream of having a bit of that Venezuelan history of the 80s in Buh Records.

What was the process of remastering her album? I read that everything was on cassette, but the sound quality of the album is very good.
Two sound engineers worked on the restoration and mastering. Songs sometimes had more than one take. In some cases I would select the one that sounded better, but Oksana would then ask me to change it, because her favorite version was the one with the lowest audio quality. And we had to work on that. It was very laborious.

There is more unreleased music from Oksana. Does Buh have plans to release more of her work in the future?
Yes, there is a new album that is already in pre production, there is already a pre-selection of pieces. I think we will publish it next year. I think there is material for a third album.

You can hear more of Buh Records at: buhrecords.bandcamp.com



B U N Y I P T R A X

This mysterious Australian label run by Christopher L Ghill and Joshua Petherick recently came onto my radar when I heard Urchyn's 'low lying plains' LP. The mixture of lofi, ambient, and noise spread across that LP grabbed my attention and I contacted Christoper to find out more...

How and when did Bunyip Trax start? Had you released music before?
Bunyip Trax started around 2006 with the recording of the Galactic Locksmith LP, which took a lot longer to come out than planned as records do at times. I think the vinyl itself took a year due to the pressing plant being a little shitty... Then Joshua Petherick who co runs the label, although not as much in recent years, still a pivotal cog in the operation, had moved to europe and got the printing done there, so more time went by. Records were in boxes at different houses, sleeves somewhere else etc and it came out after about release 20 or more.... Before that I had self released some CDrs on 6months ahead 6months behind and maybe another label I can't think of, but yes mainly small solo releases to give away and swap at shows.

Are most of the artists on the label aliases for yourself, or are there other collaborators too?
Yes mostly myself, Joshua, or us together, and with other people, we purposely don't giveaway too much in the releases and online to add an air of mystique, so that the releases can take on their own lives once they have entered the world. I think this is one of the qualities of physical releases, that they can get lost and take on new meanings for different people.

There's quite a difference between Karot by Galactic Locksmith, and the new Porpoise tape Pheasant / Bee Pollen. The earlier release is like a party mix tape, while Porpoise is harsh

Pictured L-R:

noise. Is there a specific release you think defines your label's sound? And has the label changed much since it began?
I don't think there is one release that defines the sound of Bunyip Trax, but ambience and atmosphere plays a pivotal role, as a micro label/vanity project I think it is definitely about me, and others who have been on releases. Our changing tastes, and reflecting what is happening around us.

Can you talk a bit about how you make your music? Is it improvised? What instruments/ tools do you use?
Yes mostly improvised, but with a lot of post production in ableton live and tape manipulation, which is also improvised... I use mostly Casio Keyboards and some sleep/white noise machines, some modded devices brought on ebay, small percussion, radios, tvs, online drum, synth, guitar emulators, and sound samples from life and youtube sounds. In the past I used mainly my voice, but have moved away from vocals over the last 5 or so years. Sony and Radioshack Walkman tape players with multiple speeds have always played a role, along with their radio static. Tape is a format I grew up with and part of the ambience I alluded to before, it has a space you occupy as a medium aside from the physical space you are in when listening to it, I think this is always important when recording, situating oneself in, or in relationship to the equipment.

When I heard Urchyn's 'low lying plains' it was on a loud stereo and I was blown away. Later I listened to it on my laptop and was thrown by the almost completely different experience. Because the way we listen to music has changed (laptops, earphones, compress/uncompressed files, etc.), has it changed the way you create or listen to music?
Thanks, yes it is quite different. With low lying plains Bobby Bravington mastered it for vinyl, so I can't take full credit for that. But I definitely think that even a humble casio sounds very rich and deep through a stereo, or live as opposed to on computer/phone speakers. I like all types of audio qualities, including super compressed ones and digital clipping, I think it depends on the intent, and my taste. I don't know if it has consciously changed my approach, but the relationship more generally of analog and digital has been a factor in thinking about recording, how things operate on cd, file, online vs tape or record, sometimes I like that it's different, sometimes i compromise for speed in getting something out into the world (does and edition of 10 tapes count as being in the world, LOL). I listen in a lot of ways, on tape and record at home, small snippets on youtube or bandcamp, on apple music and on an old mp3 walkman when traveling around the city. I really think experiencing different spaces with recordings extend them, like when people talking or train sounds overlap with harsh noise or ambient, or bird sounds.

Only a few releases from the Bunyip Trax back catalogue are online. Is there a reason for this?
Yes and no, partially because I haven't got round to it yet, and partially because I liked that there are some recordings that are a mystery. But I think over time I will upload older releases...

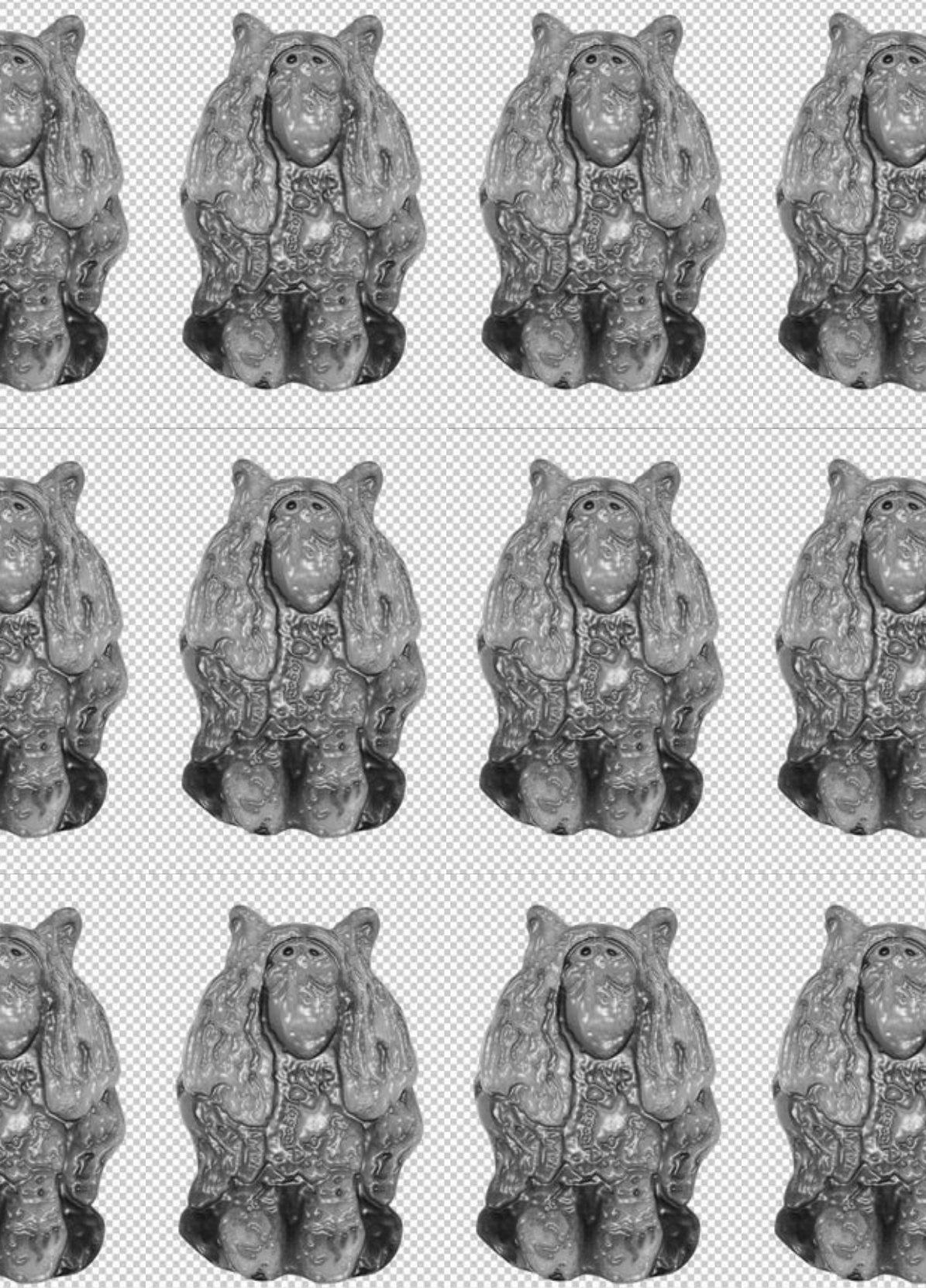
Everything on the Bunyip Trax Bandcamp is available under a Creative Commons license which allows people to freely share/copy/redistribute the releases. How does this impact the label?
It doesn't have a huge impact on the label, It isn't there to make a profit, or mostly to even break even, more because I like sharing what I enjoy making. I like the idea that someone somewhere in the world may bootleg/release a recording themselves, but this will probably not happen, the challenge of something being free is not as alluring as having/stealing/bootlegging something that is forbidden fruit. Also using a lot of sampled sounds I hope that the releases could become sound sources as well maybe?

What's the turnaround time to get a release out these days, and do you get everything pressed in Australia?
With the Urchyn record, it was pressed at Zenith, and they are quite quick now (pre pandemic) , maybe 2months from memory. But as a label I don't do a lot of records because it does take a few months and is expensive compared to tape, too large editions, i'd prefer to do 10-20 of a release. But I like records as a format, just very occasionally. The tapes I just find in op shops for recycled, and ebay for new. This influences the amount of tapes in edition and length of a release, and with the recycled one (Porpoise releases many) I make a recording that can work longer or shorter to suit multiple length tapes. I am not a fan of tapes with lots of silence at the end or single sided tapes, so I avoid that.

You mentioned giving away CDrs at shows before starting Bunyip Trax, how does distribution work for you now?
Word of mouth pretty much, trades, World Food Books (which Joshua Petherick runs), Lulu's, Garden Seat/Static Open, and a few other small retailers, and gigs. I am pretty bad at distribution, but have a very small audience for the styles and approach of the music/noise I make. Instagram has worked lately, and then I give a few away here and there to friends who also give me things sometimes, or are just supportive of the projects.

Finally, what's the best way for people to keep up to date with your releases and to find out where you're performing next?
By messaging me to release, collaborate or play a show in their backyard/space, or on instagram, my website and bandcamp. Or for a monthly e newsletter send me your email: chrislghil at gmail.

@christopherlghil
http://www.christopherlghill.com/
https://bunyiptrax.bandcamp.com/



JAXON

Garden Seat is an Australian record label run by Zeb Olsen and Jaxon Bailey-Banks who also host gigs in their event space Static Open in Footscray. The pair met while hosting shows on Castlemaine's community radio station 94.9 MAINfm, and have combined Zeb's archive of unreleased recordings with Jaxon's ear for new local underground happenings into an eclectic and ever expanding collaborative enterprise.

Static Open not only hosts gigs but also has a small store which distributes music and zines Jaxon is passionate about. I visited Static Open to hear what they've both been up to and get some music recommendations.

-

So how did the label start?
Zeb: I think we talked about the label very early on, shortly after we met. I've actually been a bit involved with labels many years ago, but I've always wanted to do my own, and for many years I had been looking out for that perfect person that was going to complement what I wanted to do for a label. I can do things on my own, but it's so much easier, more fun and productive I think if I do things with other people who love it

What about formats, did you start digital?
Jaxon: We started with digital stuff and then went straight to cassette. They're cheap to make and cheap to buy. I think $10 for a cassette is a steal.

Pictured L-R: $19.95 (1995), Headz 2B (1996), Heavy Mellow (2020)

Zeb: Yeah, and it's a nice little package. They're easy to do your own artwork, as handmade as you like, or not, and we like doing really short runs, because it's like 'go, go, go, oh it sold out! Yay! Onto the next thing'.

Jaxon: This is a run of 15 cassettes, We Grit Our Teeth We Bite Your Lip [by Dead]. There were five on pink, five on teal, five on orange, and hand numbered.

Zed: That's the best band in Castlemaine, Dead. They're mates of ours. It's totally amazing. They have a record label called We Empty Rooms and they do hand printed things. One of them's a visual artist running it from his house in our town, so that was inspiring.

Jaxon: And they're pretty well known with a following in the States too. They've worked with Toshi Kasai, who has recorded Tool and the Malverns

So they have their own label but you released this one?
Zeb: It was actually a project of We Empty Rooms, where they did this is wholly improvised ambient kind of version of Dead. They made all the copies and offered them to little labels and said 'you can buy 15 off us and we'll give you the digital artwork and do what you want with it.' So I spray painted ours, and we sold these out pretty quick because people were like, 'it's a Dead thing. I need it.'

Jaxon: And it's a split release with another band called Solar Tongue. So it's two bands on one.

What are some other releases you're working on?
Jaxon: We're putting out a comp with about 15 or 20 different various artists that we resonate with, but we've got half a dozen or a dozen projects that are sitting here and getting caked in dust. We haven't finished them, but we've got components of them. So this one is the solo snare drum player, rice, who kiasu that we've got cassettes of, but the artwork that I've done hasn't been pumped out yet.

Zeb: The whole label is a bit all over the shop because we have so many ideas, and we get really enthusiastic about things, and we want to do it all. Which means some things take a while to get done, but it's all happening.

What are some of the other tapes you've got here?
Jaxon: So I also buy music products off labels or bands at wholesale, and I sell them like a record

store. So it's just a mini record store at Static Open, because I want the stuff and the cheapest way to get it is to buy it at wholesale and then I can sell it too. So it's stuff I'm interested in owning myself, because I always try to take note of small labels, and I want to add that to our label to make it more of a community thing, that we can buy and sell other people's stuff and keep it interesting. Because we're probably not going to get around to doing everything, like we've got our own things.

Zeb: Jaxon listens to a lot of music all the time and is always finding new things and getting excited about new things. So that's kind of his department. And the distro really feeds that hunger for him and it really benefits the label because it builds those connections and networks. And hopefully these people will be interested in what we're doing as well.

Jaxon: This group, P Wits, they're from New Zealand on a label called No Label which releases mainly noise and improv rock. But if they wanted to tour then they can play here. So it all feeds in. Basically, I've been talking to lots of Australian bands and lots of Australian record labels, trying to get their stuff because I want to network. There's this lathe a musician who played here gifted me, Schkeuditzer Kreuz. He's a dude from New South Wales and he plays industrial db music. It's on Wintergarden records, a sick label, and it's Low Life from Sydney and him split on lathe and this just blew me away when I heard it. Also, we were talking to Sex Tourists, a band from Sydney. We're gonna reissue a tape of his. This album is superb. They don't have enough recognition, but people know about them, like if they played a show here they'd sell it out.

Are they mostly known in NSW?
Jaxon: And Melbourne. They're probably more appreciated here. But they've played with all the Sydney acts, Royal Headache, or Low Life. But I would love to find out more about Sex Tourists. You should write about them because I want to know more. They're unreal.

It sounds like you guys should do a zine.
Zeb: We'd love to do that. But we'd love to do a lot of stuff. We spend a day together each week just talking about ideas, and it's just meant to be fun. I shouldn't say it's a hobby, because it's really important to us. But if we weren't having a good time, we'd stop doing it. Because we just want to really enjoy it.

I was at Sticky [zine store in Melbourne] the other week and there was a 7" with a zine in it. Do you think that could be the next thing for labels, because a lot have been doing booklets lately?
Jaxon: I've been wanting to have zines with most gigs here so you can go home with a zine that folds out into a poster and the other side's writing. I'm working on that for a project. But we've got Rango Tango here, which is a Brisbane rock and roll zine, which is pretty solid, and Hex Induction from Seattle, and yours. So we're big into the zine culture.

How did you get in contact with Hex Induction?
Jaxon: They released a book of Jensen Tjhung. He's from Deaf Wish, which was a Melbourne band that got on Sub Pop and they went to went to the States did tours and all the rest. I think they broke up, but he released his book of poems that he wrote while on tour in the US while the band was falling apart, and they're just good poems. Hex Induction released that and I really liked it. I met Jensen pretty recently and we've been in contact, and now I'm the distributor for Hex Induction.

Pictured L-R: $19.95 (1995), Headz 2B (1996), Heavy Mellow (2020)

So there's two sides of the label?
Zeb: Two sides of the coin. And in so many ways, we really complement each other. The way we work, the way we think, where we're at in our lives, what we're into. I mean, I could do this on my own, but it would only be one half of it, it wouldn't be as good.

What about the back catalogue stuff you're releasing?
Zeb: I'm pretty focused on releasing my back catalogue because I've got heaps of great stuff that was never released back in the day. We recorded it but then I didn't know what to do next. So I'm kind of catching up with that. But that stuff doesn't matter timewise because the band's been waiting 15 years for that to be released. They don't care if it takes another two, and people don't seem to care when something was made. If it's good, they want to listen to it and that's it. So I'm doing that stuff and then Jaxon's going out into the now, in the future, and getting stuff so I think that makes a good balance.

Jaxon: Yeah, it's more just us feeling good about it. It's chaos. Whatever falls into our hands, to an extent.

Are you recording all the gigs at Static Open?

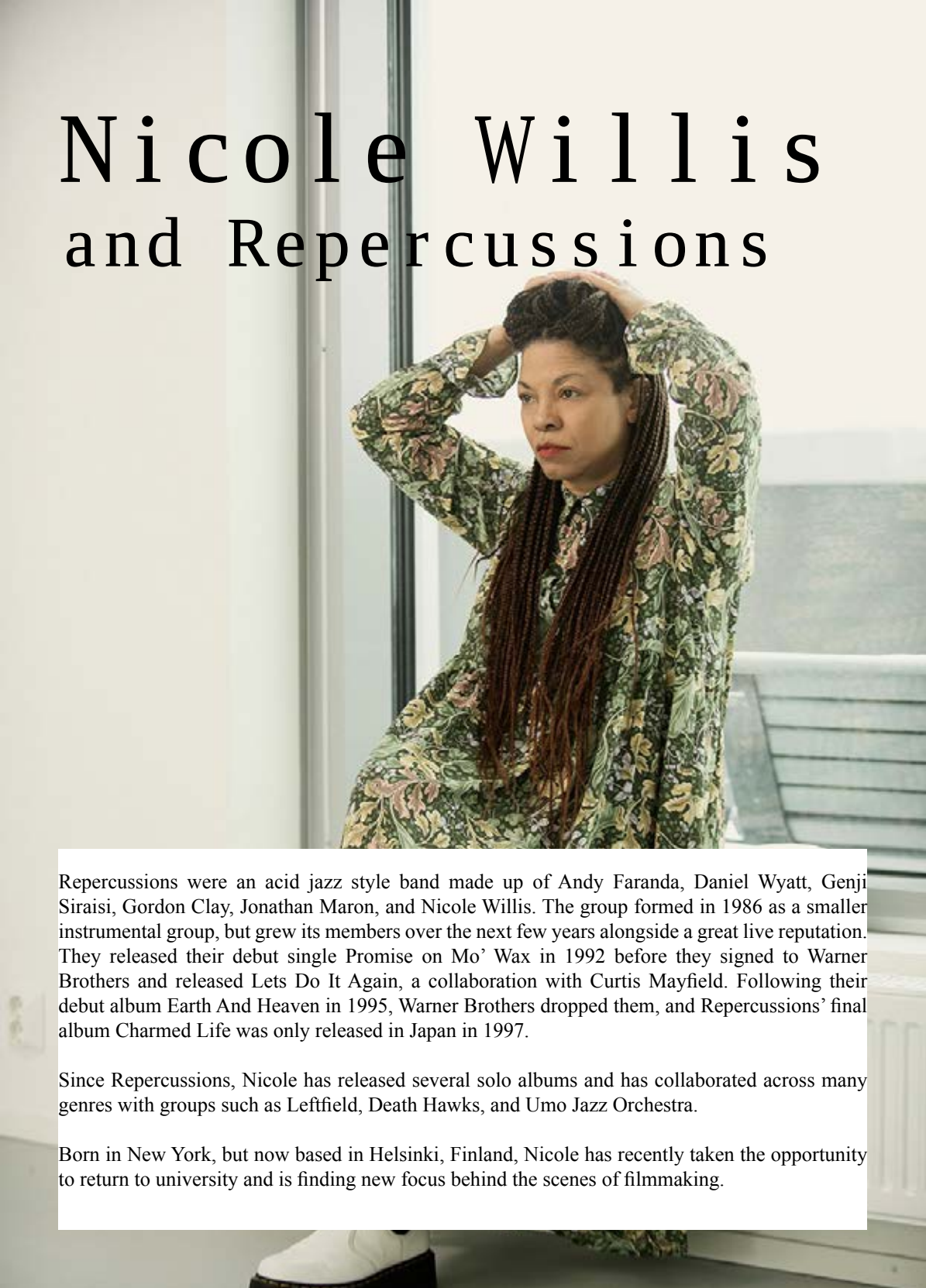
Jaxon: Yeah, the Tascam is very easy to set up. If I can get it professionally recorded I will, but I'll just do Tascams for now. I think it'll be more archival. But I just need the right people to jump on board, because I'm open to it. Maybe through your zine. We just want to get in touch.

Garden Seat can be found on Bandcamp and Instagram:
https://gardenseat.bandcamp.com
https://www.instagram.com/gardenseat/

Static Open is on Instagram: https://www.instagram.com/static.0pen/

Jaxon and Zeb's 94.9 MAINfm programs can heard each Saturday. Zeb hosts No Agenda between 12-2pm, later followed by Jaxon's Saturdaze at 3pm. More information at https://mainfm.net

Nicole Willis
and Repercussions



Repercussions were an acid jazz style band made up of Andy Faranda, Daniel Wyatt, Genji Siraisi, Gordon Clay, Jonathan Maron, and Nicole Willis. The group formed in 1986 as a smaller instrumental group, but grew its members over the next few years alongside a great live reputation. They released their debut single Promise on Mo' Wax in 1992 before they signed to Warner Brothers and released Lets Do It Again, a collaboration with Curtis Mayfield. Following their debut album Earth And Heaven in 1995, Warner Brothers dropped them, and Repercussions' final album Charmed Life was only released in Japan in 1997.

Since Repercussions, Nicole has released several solo albums and has collaborated across many genres with groups such as Leftfield, Death Hawks, and Umo Jazz Orchestra.

Born in New York, but now based in Helsinki, Finland, Nicole has recently taken the opportunity to return to university and is finding new focus behind the scenes of filmmaking.

Repercussions were part of the Groove Academy scene, and I think most of the members also played in the band Groove Collective as well. Can you tell me how that all came about?
Yeah, it wasn't everyone, but some of the members of Groove Collective played in Repercussions before Groove Collective came together. Repercussions was an instrumental group before I joined them and there was this point where they decided they wanted to work with some singers. So myself and Dana Bryant, we both started there and one of the tracks we first wrote, maybe it was the first track, was Promise. But anyway, the members of Repercussions were people who knew each other from Columbia University.

What were you doing before Repercussions? Were you singing before then?
I had been singing from the 80s onward, like when I was teenager we used to have this kind of youth centre called The Door and I started to sing there. I was also playing bass there a little bit, and I was doing some ballet dancing, but then I decided I wanted to do music. So it was very frightening, like I wasn't always comfortable on stage. But my first gigs were maybe at Danceteria with this group Hello Strangers around 1985. Then I was in London for about a year in a project with my partner at the time, this Jim Wellman project which eventually became another group, a kind of more well-known group. But then I moved back to New York and I went on tour with The The singing some lead but mostly background vocals. They were touring in Australia, New Zealand, Portugal, and I don't remember exactly where else, and then I joined Repercussions.

I read that in 1992 Repercussions were performing at Groove Academy and Spike Lee saw you and wanted to sign you all to his label [40 Acres And A Mule MusicWorks]. Do you remember that?
Yeah, I mean New York is a really funny place, it's so easy to meet these kinds of people and if you're in some creative circle you will eventually meet all kinds of people. I have no idea how we met Spike, but I knew people who knew him, and he had his label and his main artists was Youssou N'Dour. It was a sub label that was distributed by Sony and Sony felt like he went over budget with

Pictured L-R: $19.95 (1995), Headz 2B (1996), Heavy Mellow (2020)

Youssou N'Dour and they closed the label. So he couldn't sign us.

Then I think James Lavelle saw Repercussions at a Groove Academy gig as well when he was DJing there.
Yeah, Groove Academy had a party called Giant Step, after Coltrane's Giant Steps, that was at S.O.B.'s in Tribeca. It was great to play S.O.B., we opened for a lot of incredible people and people are surprised now, like 'wow, you opened for Gil Scott Heron, I can't believe it'. But at that moment nobody was really interested. I remember in the 80s we went to the Lone Star Café to see James Brown and I think there was like 5-15 people there. No one! It was strange because it's James Brown. So there was this moment that this music wasn't really happening anymore and I think Groove Academy really helped to bring it back and create this new scene. But I didn't meet James Lavelle until it was already discussed that he wanted to release our record and we met at the office at Groove Academy.

The story goes that James Lavelle was going to sign Repercussions to a sublabel he was working with but then it fell through, and you guys said he should release your record himself if he gave the band (pounds) 1,000. Does that sound familiar?
I would have to say as a vocalist, as a woman, as the only woman in a group of, not a huge group but sometimes there were seven or eight of us or whatever, these things were not something I had any decision making in. So, what you're saying sounds vaguely familiar. But a bunch of men wanted to be leaders in this patriarchal territory of music so it wasn't about me making any business decisions.

I was listening to the Promise 12" and I actually kind of prefer the B-side Field Trippin'. It always gets stuck in my head, but the writing credit has someone called T. Harris. Do you know who that was?
It's Teddy Harris. He was a keyboard player for us for a while but his first calling is law and he was basically studying entertainment law during the time that we worked with him. He then became our attorney for the negotiations with Warner Brothers / Reprise and was our lawyer in the end.

Pictured L-R: $19.95 (1995), Headz 2B (1996), Heavy Mellow (2020)

Pictured L-R: $19.95 (1995), Headz 2B (1996), Heavy Mellow (2020)

A year after the Mo' Wax single, Repercussions was signed to Warner Brothers, but the album didn't come out until 1995.

Yeah, it's hard for me to understand. 93 we would have been signed, 94 they would have done the Groove Collective album, and then they would have started ours which took a year to record.

And then the lead single was Promise Me Nothing, which is a new version of Promise. What was the idea behind reworking that song?

I guess we all felt like it was a strong one. But the fact of the matter is, there wasn't really enough writing going on, from my part, to really focus on other things. I mean, there were definitely some tracks on the album that were newer, but it was a funny moment for me because as a musician I didn't really have any confidence. So maybe I was having some creative blocks associated with that. I'm not sure. But that's how it went.

Why did the album take so long to come out?

You know, there was a bidding war from the labels between A&M and Warner, and then there was Gary Katz presenting himself as our producer. We decided to go to Warner and were signed for half a million, but while recording it started to be very clear that it would take a really long time when Gary took four months to record drums. Nobody was playing along with the drummer, the drummer was just kind of playing by himself without any vibing with the band. So that was four months and there was a realization that we had no control of the situation. It was supposed to be a co-production between Gary and the band and I wanted to be more creative in studio, to just try to improvise on the mic with the headphones in that environment. But quite quickly they were like "No." So I had to record the vocals in the way that I had been doing them already for the past whatever amount of years and that was kind of sad for me.

We went through our budget, and then some, and the budget ended up going to 1 million. So what could have taken six months took a year, what could have taken maybe even four months, three months, took a year. Then, we had been signed by an executive, the CEO of Warner Lenny Waronker, and at some point he left and went to DreamWorks and we were dropped.

The next album came out only in Japan in 97 on Pony Canyon. Did you guys have a good fan base there?

When the first album Earth And Heaven came out we did a lot of touring in Japan. We played in three or four different venues just in Tokyo alone, which is kind of a difficult thing to do. After we were no longer signed to Warner we signed to Pony Canyon and they expressed interest in working on an album together. We kind of got back together to do the album, but in actuality we weren't working as a unit anymore. Everybody wanted to do their own productions, and there were several

Pictured L-R: $19.95 (1995), Headz 2B (1996), Heavy Mellow (2020)

productions with different vocalists and several people writing. I tried to make it so that most of it was me, but in the end it ended up being quite evenly split up amongst the producers and was starting to look more like Soul II Soul with several singers and several things going on. But I think Pony Canyon were disappointed I wasn't singing on everything.

I was also reading about the Crown of Brahma album that was recorded with Daniel Wyatt, Charles Stella, and yourself for Rawkus Records and then it just didn't come out. Do you know what happened with that?
Rawkus dropped us. They said, 'your taking so long and this is out of fashion already'. So not everything is roses. I don't want to be negative or anything, but that's just what happens.

Skipping ahead quite a bit, your most recent album was 2019's My Soul Sensation and I saw that you had another album you were working on with Niko Linnamaa last year too.
Yeah. We haven't released anything from the writing that we have been doing but we've been working together a lot. I think the thing that's been interesting about the COVID situation was that when all the gigs were cancelled, and everything wasn't happening anymore, I started thinking about what I can do with my time and I started to do some studying. So at the beginning of last year, I started to take a lot of courses and then I worked for a film production company, and I've just been doing other things.

So you're working on different things at the moment, but is music still something you want to work on?
I'm not sure. Maybe not? I don't know. I would say the music industry is a territory that's patriarchal, and I am getting a little bit bored of butting heads with men. But really, I want to use my brain in different ways and I think it's more important to just try to make films and find out what my role is in filmmaking. I enjoy production because you're just doing everything, like writing content, scouting locations, or picking up cars and just running around town or on the set doing whatever.

Is that exciting to be doing something so different?
Well, I mean I started to be interested in film production when I was living in New York, and actually I have an interesting story. I was managing at this very nice restaurant that was in the Flatiron District in Manhattan where quite a bit of the customers were celebrity folk of some sort who lived in the area. Sometime after Repercussions had been signed Spike came in and had brunch and I sat down and talked to him for a little while. I said that I wanted to work in the film industry, and he says "No, no, you have to keep singing. Your gift is your voice." And I remember feeling super disappointed. Like, I just felt, wow, this is where they see women in the industry. Also, he was always pointing out that production companies don't hire black people and when I have my productions I'm gonna hire entirely black crew. So I felt this person, who was able to see the marginalization of black people, couldn't see the marginalization of women. Because he could have offered me some kind of opportunity and he didn't. It made me sad that people just feel women should be singers, and then someone else should produce it, and someone else should negotiate it, and someone else should have control. And even if the woman tries to take control, they will try to minimize your effectiveness in being in control. It's just been so much like that, and I refuse to think that I'm the only woman that has experienced that. I think that it's just typical.

Do you think things are changing though?
Not that fast in music. I think people have tried to leverage that your opinion matters less if you're a woman, even though you're writing 50% of the song. People literally try to reduce your effectiveness. So yeah, I don't want to sound bitter because it's not a bitterness. It's a fact. It's a reality and that is the way the industry is. I could easily just be like flowers and daisies, but I'd rather tell you the truth.

RICH THAIR

Rich Thair has been releasing music since the early 90s when he and Jeremy “Tuse” Tuson released two 12” singles with their group Sweatmouth. Those got the attention of James Lavelle as he was starting his record label Mo’ Wax and a Sweatmouth 12” was planned as one of the first Mo’ Wax releases. It didn’t happen, Sweatmouth separated, and Rich has spent close to two decades as percussionist with Red Snapper. Following the release of their eighth album Everybody Is Somebody, and a quick tour of Europe, Rich and I caught up for a chat about those Mo’ Wax recordings and Red Snapper.

I was reading some old issues of Straight No Chaser and James Lavelle announced he would release a 12" by Sweatmouth. You'd already released some some singles on Rhythm & Business, who ran that?
That was our label, and we had a band called Jelly Foot and there was a single with Nina Miranda from Smoke City. She actually sang on the second EP that we did. Really, I think the idea at the time was about just getting releases out. So we then started to Sweatmouth. And that was that was when we were talking to James really, and we knew James because I use we used to go into the shop in Notting Hill Gate where he works. And, you know, that's when he was still at school in Oxford, I think. And he used to the get the train up. I just always remember, he was just this kid with a pair of national health glasses with one side broken and a biro holding them together.

Was that at Honest Jon's?
Yeah, that was Honest John's Yeah. And obviously, James, then following on from that, really, you know, I guess not long after that he left to get the label going. But I think he still worked from time to time there. But it's funny actually, I'm DJing on Saturday, and I dug out a lot of old vinyl and there's a lot of things that James used to sell me that probably at the time you couldn't really get anywhere else, you know? But how it actually happened that the Sweatmouth single didn't get released, I've been racking my brain trying to think why didn't it happen. And I can't actually think of a reason to be honest.

I think James was setting up a sublabel through Island called Mo Wax Please Records, and that's when he announced the Sweatmouth 12" and another by The Venus Project. But the Island deal fell through and then he did Mo' Wax Records by himself instead. I thought maybe the Sweatmouth record got tied up with Island because you'd signed with them?
We didn't ever get that far to be honest, we didn't sign anything. And it wasn't long after that that everything fell apart with Sweatmouth anyway, and I've got a funny feeling that that was could have been partly why as well. It was a bit it's a funny old time when a lot of things changed really for everyone I think. But you know that there was a single with Sarah Winton who ended up singing with Nightmares On Wax, and there was a track on that EP But she sang on. But as I said, that's about all I can kind of remember really.

Do you still have those tracks?
Yeah, there'll be on a DAT somewhere. It's unfortunate, me and Tuse, that ran the label with me, we fell out really badly. I'd known him for years, we'd been at school together and everything, and unfortunately we fell out and the whole thing just fell apart.

After that I went on and ended up playing percussion on a lot of more house stuff, and then eventually joined The Aloof and set up Flaw Recordings with Dean Thatcher. Then I started Red Snapper a year or so after that. But I don't know what year that would have been with Sweatmouth. Was it 90 or 91?

The first Sweatmouth ones came out in 90 and 91 and then it would have been 1992 that James Lavelle was trying to release Strangers.
Yeah sure. The other thing that I did around that time was a remix of that Ronnie Jordan track [Get To Grips] that ended up being quite big. I did the remix with James which again never got released. Then through James I met Tim Goldsworthy and he and I did some recording at his place and that was when I was kind of doing some bits on my own. Then really, I kind of lost

Pictured L-R:

touch with them both. Over the years I've bumped into James just because of this scene we were in. I remember there were a couple of times when Red Snapper did gigs and James was DJing so I saw him from time to time.

That remix you mentioned, I've read an interview with Tim Goldsworthy where he mentions working on that track too. He said the label rejected it because they took out Ronnie Jordan's guitar solo. James Lavelle has also mentioned it occasionally and said it'll never come out because it was horrible. Do you remember it being bad?
I don't remember the remix being THAT bad, but it was a while ago!

For the other tracks you worked on with Tim, was that you and him together, or was he producing you?
This was when he was still living with his mom and when him and James were still good friends, you know, they were like this sort of weird duo. I remember getting a train up to Oxford and I took some vinyl which we sampled, and I think I had a couple of drum machines. Tim just had a really basic studio setup but he was one of those people, as soon as you walked in, straightaway you knew he knew what he was doing. He was experimental and he had a great ear. I'd say it was kind of a co-production engineering role that he took, but we were just mates and I think he saw it as an opportunity to learn from me, because obviously, I was a slightly different generation, and vice versa. It's something I still find really inspiring, working with people who are much younger than me. I think instead of looking over your shoulder and being paranoid you need to embrace it and learn as much from each other as you can really. With Tim, we kind of drifted apart. But you'd sort of see glimpses of him in the music press and of course he ended up working with James Murphy, which is amazing really.

So how did Red Snapper come about?
Well when I started that, which was sort of 94, really it was at a time when it was only in the back rooms of clubs that people were playing sort of downbeat stuff and instrumental hip hop. The initial idea was to do like a DJ breaks album with Ali Friend, who's the double bass player. That was the initial idea, and we were just rehearsing and we got a friend in to play guitar and Alan Riding, who was a big vinyl dealer at the time, he played sax, and we quickly realized that there was more in it than just a DJ tools album. So we did the first EP, Snapper EP, which came out on Flaw Recordings and then we quickly followed it up. We used to go into Orinoco Studios, where Andrew Weatherall used to work and the Chemical Brothers were based, and we would literally have enough money to do the Saturday and Sunday and we'd knock three tracks out and mix them. We used to use Tim Holmes, who later on became the other part of Death In Vegas with

Richard Fearless. So he engineered all the early stuff, and we ended up doing these three EPs, which we then put together on a compilation album, and it was off the back of that that Warp Records licensed it, and then they saw us play at Glastonbury and literally signed us as soon as we came offstage. So that was a real game changer for us to be honest because off the back of that we got to support people like Massive Attack, Prodigy, and Bjork. That just straightaway moves you up because there's a lot more people seeing what you're doing.

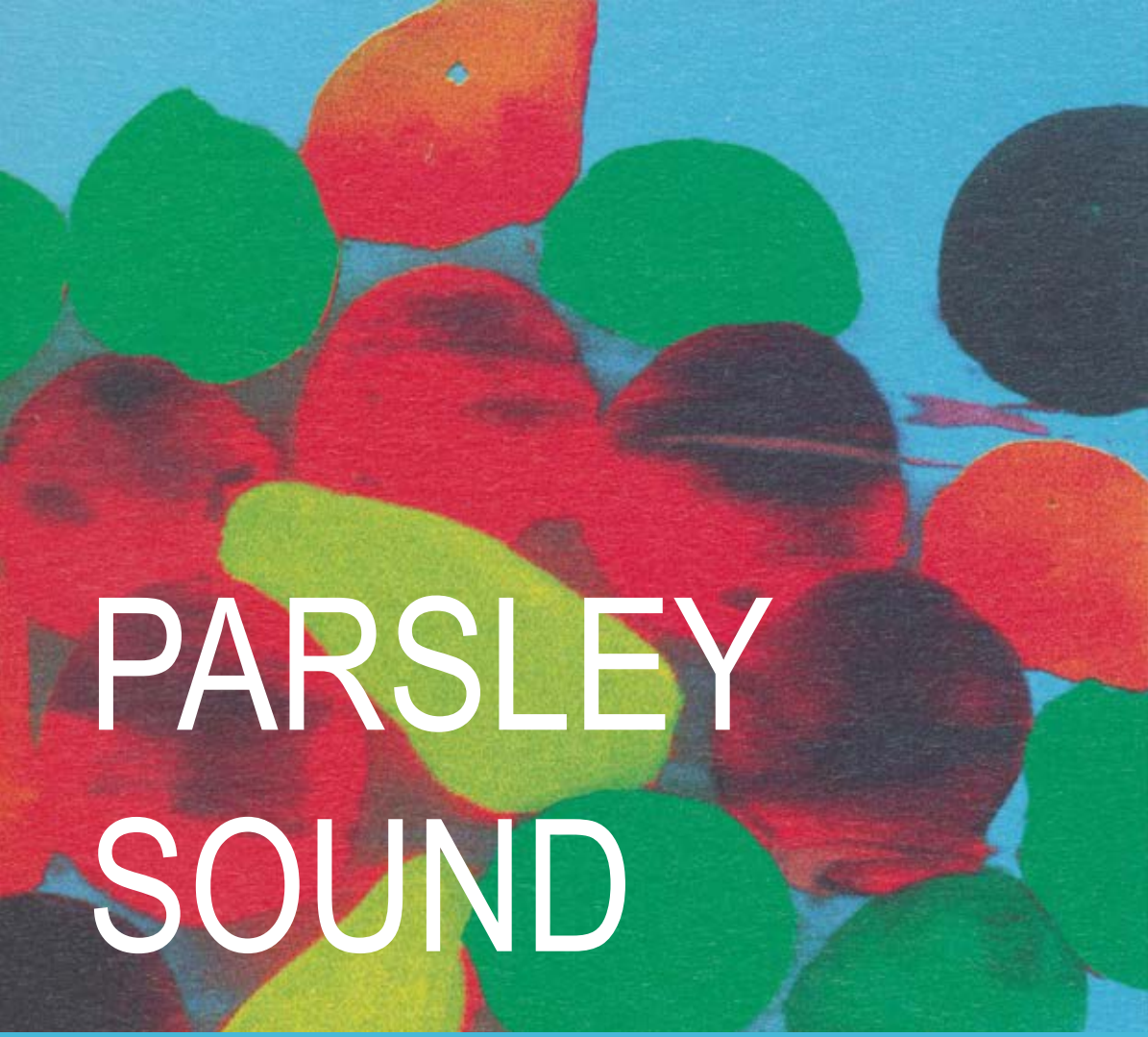
Has the way you record changed much now? I mean, I know you guys stepped away for a bit between albums and now you've come back.
Well, I think not particularly. The last album we did Hyena, which was 2014, we basically rescored a Senegalese film called Touki Bouki and we got funding to tour Europe playing the soundtrack while the film showed, which was a great experience. Then recorded that material is an album and I'd say that process was quite similar to how we've done it in the past.

With this new album, partly because of COVID, and partly because I'm now in Wales, Ali's in London, and David was in Ireland, we did a lot more swapping of emails, sending parts to each other, jamming over them, and then we'd get together and develop the ideas. So partly, that's why the album took so bloody long to get done because during the earlier years when we did those four albums for Warp we had the money to have our own studio in London where we'd literally go in like a nine to five in the studio and work on it. Eventually it kind of grinds you down, and especially with the sort of music we're doing, which has got to be experimental. It takes a bit of the life out of it and I think that's what happened to us in the end, and that's why it was good to have a break and do different projects.

We had a break around 2000, and it changed the way we looked at what we did. We got Tom Challenger in on the saxophone who's a lot younger, you know, he was listening to Red Snapper when he was still at school, and he brought in a real kind of aggressive jazz element to it, a different way of looking at things. Then with the new album, we've bought a lot of new guests in on it purposefully. You know, a lot of the tracks just needed something extra and I think instead of spending loads of money in the studio, trying to develop things between the three of us, we thought we'd try and get some different guests in and that worked really well. I'd say this is the best album we've done in years because it felt fresh again.

What's next for Red Snapper or for yourself? Are you going to go back into the studio?
Well, at the moment we're looking at dates for the winter and we've got some ideas. I don't know if you checked out the Number stuff that me and Ali also did? It's an album called Binary that came out two years ago on Sunday Best. So me and Ali started writing new Number stuff, but I've also done an album on my own which is probably the closest to what I was doing back in the early 90s. It's very much a kind of instrumental hip hop stuff, so that's going to come out next year.

The new album



PARSLEY SOUND

Parsley Sound are the duo Preston Mead and Dan Sargassa who released an early single on Warp Records as Slum, before signing to Mo' Wax and releasing their debut album Parsley Sounds. Their album became one of the label's final releases before it closed in 2003.

British magazines like i-D, Dazed & Confused, NME, and Muzik were all admirers of the group's output, as were the many fans that pushed their single Platonic Rate to #151 in the UK Singles Chart. 2013 saw their follow up Picnic On Mars released independently before the group seemed to disappear again. Now, in 2022 they have returned with a new album The Lockdown Locomotive by Shelton Street Orchestra, recorded through the 2020 lockdown.

Note answers were sent by Dan via email and answered individually and as a group. PS=Parsley Sound, DS=Dan Sargassa, and PM= Preston Mead.

I'd like to hear a bit about your careers before you met. I understand you both played saxophone, what attracted you to this instrument, and who did you play with?
DS. Inspired by Francis Monkman's theme tune to the film 'The Long Good Friday' I took up the saxophone at secondary school. Aged 12 I joined a local (Wembley) Reggae band called Crucial Recruit, we rehearsed every Sunday hoping to become the next Musical Youth! We played at all the local schools, the Brent Festival and cut a dub plate at Easy Street studios in Willesden Green. Keith Drummond from Black Slate was the guitarists' uncle and he'd help us with the arrangements. By my late teens I was beginning to pick up recording session work and gigs in the house bands of London clubs such as Singers and Voices.

PM. I began on drums but interest soon shifted to guitar. When I was fourteen, I joined a band with some schoolmates who were a bit older and more advanced in their playing. We lacked a bass player so the role fell to me. From the late 80's I was playing bass several times a week for various bands across multiple genres trying to get as much experience as possible. Then, in 1989 I got my first 4 track and spent more and more time writing and recording my own material and gradually began collaborating in the early 1990's on diverse projects, for example, with the reggae producer Steve M of Jah Warrior, on his first album for Mr Modos records. I co-wrote and co-produced the first two FM Inc twelve inches 'Sweet Giving' and 'Call me Anytime' and spent a couple of months in pre- production with the 4AD artist Heidi Berry for her self-titled album. I gained a lot from those projects.

So you met around 1991, did you begin working together at that time?
PS. We knew each other in 1991 from a squat party jam in Marsden Street, Camden Town. After that we'd come across each other booked in at various sessions and jams, but we didn't join forces until 1995.

DS. After a period of touring, I was buying recording equipment looking for a production / writing project to get stuck into beginning with the Yamaha QY20 a great little midi music production box. I played Preston my ideas, and he played me some stuff which I really liked so we decided to start working together.
PM. I thought Dan had some very good tracks too, but our intention was to set up a studio space and start recording other people. Our personal music was to the side of that. Our first paid commission was a remix of Garbage's 'Milk. It did not pass muster!

Your first release together (that I know of) was on Warp Records under the name Slum. How did this come about?
PS. Our friend Leila Arab was enthusiastic about our music and by chance played our demos to Warp who then offered to release Twilight Mushrooms as a white label with the possibility of an album deal further down the line.

Could you talk a bit about your memories of the music scene back then? Were you playing live, DJing, playing with other bands etc?
PS. There was a great music scene, almost every day of the week there was a jam or a gig somewhere in London, lots of projects/collaborations across multiple genres if that was an experience you were looking for it was quite easy to find. Some of these improvisational nights would go on till the early hours and it was not unusual to be playing for several hours at a time therefore you had to keep things fresh which presented quite a challenge! There would often be a DJ or two and often

Pictured L-R:

they would spin beats and tracks in sync with the band. We soon became aware that some of the most imaginative and exciting music of the time was being made by DJs rather than what might be termed as conventional musicians.

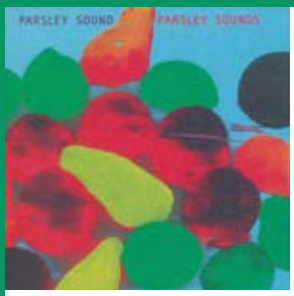
PM. For example, I have an abiding memory of a night at Subterreania where the Dj mixed in Strawberry Fields over a fast house track - in and out for about twenty minutes the audience went bonkers. I loved that merging of disparate material creating odd strange juxtapositions, the old and the new, often out of key with tempos slowed or sped up - set the imagination racing.

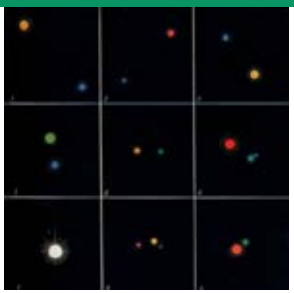
DS. 1992 I started to get full time work touring, I was in the live band playing sax and flute for Bjork's Debut album tour and then with Bryan Ferry on the Mamouna tour. I was also session recording for various artists such as Goldie, 808 State and Clyde Stubblefield. I was trying to get my head around the paradox of musicianship versus muso'ness and what is valid self-expression. It was coming up a lot for me around that time.

How did you move to Mo' Wax? Had you met James Lavelle before?
PS. Neither of us had met James but both of us had heard him Dj many times. Ruth Rothwell who'd signed us to Universal publishing set up a meeting with him.
Where did the name Parsley Sound come from?

PS. In 1997 we started a recording studio at what had previously been a rehearsal room in a Camden basement, there was a resident tabby cat called Parsley who wasn't fazed by the loud amps. Parsley was a bit of a local legend so the studio was named Parsley Sound and then eventually we gave our own recording project that appellation.

What were your influences at the time?
PM. Well by that stage the list was very long. I was just as likely to check out John Peel's show as someone like Greg Edwards Soul Spectrum or David Rodigan's 'Roots Rockers broadcasts. I hated house music to begin with but had some friends who put on some early raves in Alperton which I ended up helping out, so I was exposed to some really cutting-edge DJs mashing up all sorts of tracks in the mix. The exhilarating emergence of drum and bass too. Through, initially, my aspiration to be a bass player I'd become interested in the world of jazz and its development through the twentieth century - I was still buying records by people like Miles Davis and Cannonball Adderley, and Keith Jarret. I had a large selection of ECM records too, Eberhard Weber, Shankar, etc. I was becoming increasingly interested in lyric writing- what artists chose to write about, and their style of expression. I began reappraising artists like Lou Reed, Dylan, Leonard Cohen, Morrisey and





Pictured L-R: Byrd's Eye View (1956), Byrd Jazz (1956), and Byrd Blows On Beacon Hill (1957).

loads of others to that end. Off the top of my head, I can list a bunch of albums made around the early to mid -nineties as having a strong and direct influence, 'Spiderland', 'Screamadelica', 'Fox Base Alpha', 'Loveless', and 'Endtroducing' would all be towards the top of that list.

DS. In my late teens, early 20's I was into funk and bringing tracks from The Meters, Sly and the Family Stone and early Kool and the Gang to band practices. By the mid-nineties I was ditching preconceptions and looking for new sounds. Working with Bjork opened me up to whole new range of music. I'd always had a very diverse taste growing up in a family full of music lovers, so for me anything from Beatles to film soundtracks. But being a sax player, I was inevitably influenced by jazz, particularly Charlie Parker to begin with but then I started to get turned on to the modal stuff, Pharoah Sanders, Ornette Coleman, Roland Kirk, less chord changes and an emphasis on drone, layers of sound and crescendos. For me this connected that desire for new sound to electronica so it was a natural shift towards labels such as Warp and XL and albums such as 'Bytes' by The Black Dog, LFO 'Frequencies' and 'Music for the Jilted Generation.'

PS. The machines we bought or borrowed inevitably held an influence. They all had different capabilities. Early on Dan bought a Tascam 388-8 track on which we made Twilight Mushrooms, Stevie, and other tracks, a mixer and quarter inch reel to reel all in one - a fantastic machine! No effects were used until we got a computer running Logic Audio and set about combining tape with digital, vari-speeding, overlaying whole mixes, resampling parts endlessly exploring sonic possibilities that the new tech offered. Sometimes just a particular sound could be the departure point when starting off a new track and we tended to effect parts while writing rather than in the final mix. Machineswe loved included the Roland s760 sampler, Boss SE70 effects unit and Roland Jupiter 8 and SH101.

What was it like to get all of the positive feedback you received from the press? Was this part of being on Mo' Wax, that you would get instant recognition by culture mags like Dazed, I-D, or NME etc.

PS. Great! Being on a label like Mo'Wax would automatically raise an act's profile and Beggars Banquet distribution meant the record got about too. We went to Brussels to do a press day - twelve interviews in one day with mags from around Europe, at that point there was a sort of inkling that the album was liked. There'd been a good run with the preceding singles one even got NME single of the week. Soon after there was an offer to play a festival in Paris for what in our thinking was a Dj gig. We turned up with records and CDs and the organiser welcomed us in and asked where the band was? Our response was we 'd be DJing, he replied, pointing to poster, 'But you're the

headline act!'... that was a mental moment. There were three other bands on they were all really good. We did a long set and things turned out quite well. There may have been a miscommunication with our management. It was a happy time.

What was it like at Mo' Wax then?
PS. James was encouraging and supportive, there were about half a dozen meetings with him in all. The last time was when he came to the studio in April 2002 to OK the Platonic Rate single. His attention to product design always impressed us. He enabled the collaboration between Preston - who came up with the artwork concepts, and their main designer Ben Drury.

Was James Lavelle hands off in terms of letting you develop your sound, or did you work with other people at the label?
PS. Yes, he was. We did start a couple of tracks with Pablo Clements from The Psychonauts and Unkle. Joel Cadbury sang B.V.'S on Ocean House. It was our good fortune to share South's studio premises for a year or so. The guys were mostly on tour, it was a great space.

Mo' Wax closed in 2003 right when your album was released. What was your response to the news at the time?
PS. Sad. There had been some indications that all was not well for a while but we'd received half our advance and just got on with things. At the beginning of 2003 our manager advised that the album needed to be submitted by the end of March or there could be no guarantee of it being released at all! Our rent for the premises was paid up until July, knowing there was a lot to get on with until then. That was the only time things went a bit wonky. Our intention was to release a fifteen-track album but quickly cut it down to twelve. We managed to submit by the date set but felt that certain things were rushed to the detriment of the album, we messed up a couple of tracks at the mastering stage, lost the sub-bass on Temple Church Mansions, let Twilight Mushrooms run on thirty seconds too long. Candlemice could have done with another week's attention. The artwork turned up in muddy colours - very different to the garish citrus brightness intended. At that time, we thought that the album was not the full ticket. An anti-climax.

Were there plans for more music on Mo' Wax, or did you already know they were closing as you finished the album?
PS. Nick Hugget came down to our studio in Kentish Town and listened to the album, thought it was great and said he was hopeful for plans for another one but that was our last contact with him.

Your next album didn't arrive until 2013, can you talk me through the intervening years? You released some songs during this period, but was the long time between albums intentional?
PS. After wrapping up the album sessions, we worked intensely on a remix for John Cale. By that point we'd been in each other's pockets for quite some time and were ready to go our separate ways although there was a subsequent release of a couple of singles on Destructible Records, we never again really worked with the same intensity or commitment as on the first singles and album. Then in 2008 Gabriel Prokofiev approached us to do a remix for his project Concerto for Turntables and Orchestra. The remix went on to become part of the score for the ballet 'Mechanics of the Dance Machine' by Karole Armitage. We had a great time working on that. Gabriel offered to release a single on his label Stop Start and very kindly made his studio available to us in downtime. Here we began forming tracks for another album but more as a part-time project.

Pictured L-R: Byrd's Eye View (1956), Byrd Jazz (1956), and Byrd Blows On Beacon Hill (1957).

You self-released your second album Picnic on Mars. Can you talk me through what that was like at the time? Sites like Bandcamp, and streaming services like Spotify hadn't started yet, so was it difficult to do it yourself?
PS. Looking back, it would have been much easier to do it with a recording advance and a supportive label but the thought was just to go for it ourselves. As said, it was pretty part time and the end result was a record perhaps less than the sum of its parts, probably more effective as a 5 track EP. There was quite a lot of other material and we've recently been sifting through it, perhaps some might get resurrected.

It's almost been ten years since your last album, have you been working on any new Parsley Sound music, and can we expect a third album in the future?
PS. No more plans for Parsley Sound. Our working process was very slow and the thought of sitting in a studio for such long periods of time does not appeal! It could take up to 2 months working on a remix, like fulltime God Damit! How many days can any one life hold?

What are you both up to now?
PS. There were lots of half-finished ideas sitting around in our archive so at the beginning of the lockdown, finding ourselves with spare time on our hands we began working remotely. Over an eighteen-month period twelve instrumental tracks materialised creating an album called The Lockdown Locomotive by The Shelton Street Orchestra. It might be a one off, but if not, it will be based around live recording and gigs – in that regard very different from PS.

DS. I do the occasional session gig and recording, alongside freelance production work and instrumental teaching.

PM. I'm finishing a degree in History of Art and hope to graduate this summer. I'm getting about again on the bass too. A couple of years ago I went on a European tour with Sixto Rodriguez, that was a really great experience.

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https://sheltonstreet.bandcamp.com/

REVIEWS

SINGLES

Alba & The Mighty Lions - Matemática
Names You Can Trust
A bit of Latin soul in English and Spanish. Near the end there's a lovely bit where some synths do their best impression of a bird song, while the vocals become wordless. I think that was my favourite part, but the whole thing is fantastic, and luckily there's an instrumental version on the b-side so you can take in the full instrumentation of the track. It's brilliant.

German guy on Insta

The Kahil El'Zabar Quartet – A Time For Healing
Spiritmuse Records

RIPTIDE
Jacob Haage & Sarah Assbring

The first album by Sarah Assbring (El Perro del Mar) under her real name, this was a commission written for a dance piece performed at the Royal Swedish Opera in 2021. It's slightly hard to put aside that this is a soundtrack. Rhythms and beats are layered as though building towards something, but as an instrumental album it never quite took off for me. The production and instrumentation is beautiful, and as a soundtrack this would be amazing. But as an album I found it hard to get into.

Arthur's Walks by Flora Carbo
https://peoplesound.bandcamp.com/album/arthurs-walks

Le Sommeil Vertical by Shelter
https://shelterparis.bandcamp.com/album/le-sommeil-vertical

Great beats and ambience.

gravedigger + on the run by checkpoint
https://checkpoint.bandcamp.com/releases

Two really great punk tracks that will leave you wanting a lot more. When it ends suddenly you'll curse the news Checkpoint are still working on their album.

Fly Me to the Moon by Joseph Shabason & Vibrant Matter
https://josephshabasonvibrantmatter.bandcamp.com/album/fly-me-to-the-moon

Into the Shadows by Detboi
https://over-shadow.bandcamp.com/album/into-the-shadows

ALBUMS

Kongestion
by SHXCXCHCXSH
https://avianstore.bandcamp.com/album/kongestion/

The Kahil El'Zabar Quartet – A Time For Healing
https://www.youtube.com/watch?v=fTlnrEmOEus

https://cdm.link/2022/05/dark-dreamy-dub-techno-and-ambient-music-ukraines-danny-skripp-needs-your-support/

Nice comp: https://existrecords.bandcamp.com/album/marks-of-existence?from=embed

Nice ambient ish https://vv-va.bandcamp.com/album/reading

https://wejazzrecords.bandcamp.com/album/juniper
Sparse jazz album for lovers of sax sounds. The second last track mixes things up, with guitar accompanying a voice humming. At about the midway point the sax returns and things get back to normal, in the sense that it returns to the sonic themes of the rest of the album. But it's a beautiful change. After five similar songs that draw you in to a very specific world, you're suddenly left wondering if this is the same album, only for it to return.

https://wejazzrecords.bandcamp.com/album/liesu

https://wejazzrecords.bandcamp.com/album/mountain-man-exit-orlo

https://absorb-label.bandcamp.com/album/to-do-to-undergo-to-look

https://openreelensemble.bandcamp.com

https://palmskinproductions.bandcamp.com
or save for Mo' Wax?

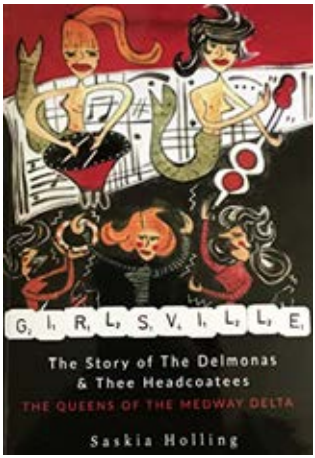
https://mariamoles.bandcamp.com/album/for-leolanda
percussion

https://nicemusiclabel.bandcamp.com/album/040-end-effector

MOUNT MAXWELL
THE PEOPLE'S FOREST
MADE IN CANADA

KNOW THEM, KNOW US
Xhosa Cole Quartet

BOOKS



Girlsville: The Story of The Delmonas & Thee Headcoatees
by Saskia Holling
Spinout Publications 278 pages

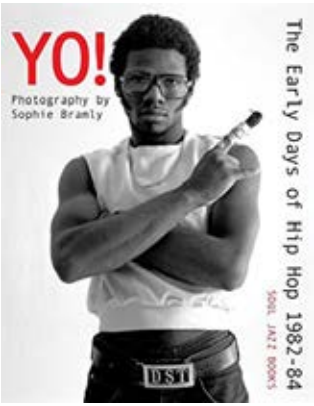
A fantastic look at The Delmonas and Thee Headcoatees bands. Last year I was listening to the reissue of The Delmonas first EPs and wrote a short article about the band when a friend of theirs found my article and suggested this book. I'm so glad they did.

It opens with short chapters dedicated to each band member of The Delmonas written in first person. Then there are chapters telling everyone's story which mix in quotes from everyone while the author takes the lead in linking everything together. At the end, each member of Thee Headcoatees has a Q and A interview with the author and talks about what they did after the band with their life and solo careers.

I suppose it's a bit rough at times, but it works, and this book does a fantastic job of introducing the reader to the Medway scene, with a very detailed account of these two bands and their careers.

The photos are great too, but perhaps the most important thing is how much music gets discussed. It's crazy how prolific everyone was, and their various side projects all get a mention, hinting at so much more.

At the back you'll also find discographies of the bands and their side projects, which is always appreciated.



Yo! The early days of Hip Hop 1982-84
by Sophie Bromley
Soul Jazz Books 304 pages

A brilliant book of black and white and coloured photographs from the early days of hip hop in New York. This book features everyone who was there, from Afrika Bambaataa, Beastie Boys, Futura, and Keith Haring. There's graffiti, DJs, breakdancers, and MCs, mixed in with photos of the streets, clubs, and bedrooms where hip hop was being born.

Some of the work reminded me of Patricia Bates', who photographed the same scene for David Toop's Rap Attack book, and it's a pity she doesn't get mentioned in the introduction which notes other photographers from this period. No matter.

What sets this book apart from others is a section at the back of a French hip hop tour which featured Bambaataa, Fab Five Freddy, Futura, and B-Side (who we interviewed last issue). These photos, along with Sophie Bramly's writing, really elevate the book beyond just another collection of black and white pictures from the 80s, as the French side has been rarely seen outside galleries.

Harlem Nights, The Secret History of Australia's Jazz Age
by Deirdre O'Connell
Melbourne University Press, 424 pages

From the title I assumed this would be about early Australian jazz, something I didn't know much about. But the book instead follows the Australian tour of American jazz group Sonny Clay's Colored Idea and the fallout when they come into contact with racist and backwards Australian government officials.

It won't come as a shock to learn that Australia has a racist history, but this book really lays it out. There are the politicians who want to keep Australia white, musician unions who don't want foreigners performing at all, easily swayed war veterans who feel forgotten, versus a public who want to embrace modernity and dance freely.

The author doesn't just follow Sunny Clay, and spends a lot of time writing about the era to give context to what is happening. They also explore the who's who of this story in great detail. Occasionally there are assumptions to fill the gaps, but for the most part this is based on good research, and the short chapters mean you're never too far away from the main story.

Photographs are spread throughout the book, and it's interesting to put a face to so many of the musicians and compare how they were portrayed in the media. Ultimately Sunny Clay and his band are deported, and laws barring foreign musicians from entering Australia are put in place to stop race scandals happening again. As the author explains, this turns Australia into a backwater with little talent, and as 'Great Britain' later embraces American jazz artists, Australia finds itself alone until World War Two.

There's a lot to unpack in here. Although at times I was frustrated more time wasn't spent on Sunny Clay, by the end I really appreciated how the story bounced around to focus on everyone involved in this story. I'm still none the wiser about early Australian jazz, but perhaps there's another book for that.

Outro.....

That's all for now, but we'll be back at the end of 2022 with issue four.

As always, thank you to everyone who helped bring this issue together. Whether you shared images, granted an interview, or sent through some kind words, it's all appreciated.

I put this together by myself, and it's amazing hearing that people are reading what I've written. The article about Tony Lawrence from issue two did amazing. So many people from around the world read it online, and someone even rewrote Tony Lawrence's Wikipedia page based on my article and the research I did. That felt really amazing that my work was seen and shared by so many people.

Some of what I write about can be pretty niche, or maybe I go too indepth sometimes, but I want to create articles which will benefit the future. I personally love going through old magazines for my research, and I'm so greatful that people took the time to interview, write about, and publish information about bands and musicians so that I can read it now. Thank you!

Anyway, if there's something you think we should feature next time, something we missed, or you just have a general comment or thought, please send it through. We appreciate it. You can contact us via email or or DM us on Instagram.

Plus, make sure to check the website for extra content that will supplement this issue too. There's always a few things that either wouldn't fit, or just didn't come in before deadline. I try to publish an extra article each month, and occasionally do mixes.

Until next time,
James Gaunt
Editor, The Shadow Knows

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The Shadow Knows was produced in Melbourne, Australia, on the traditional lands of the Wurundjeri people.

We would like to pay respect to those elders past and present whose lands we meet on, and acknowledge them as the Traditional Owners of this land.

ISSUE NO.3

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